California GARDEN

JANUARY–FEBRUARY 1977

Volume 68, Number 1
Fifty Cents

meetings

January 25, 1977: Mrs. John Kirkpatrick's Flower Arrangement Class, Room 101, 10:00 a.m. to noon.

February 15, 1977: San Diego Floral Association Meeting, Casa del Prado, Balboa Park, Room 101, 7:30 p.m.; "House Plants" a program presented by Mr. Michael Brau. He will talk about some of the new, unusual, and exciting plants as well as the culture of all house plants. The presentation will include many plants to demonstrate his program and these will be available for purchase at the end of the evening.

February 22, 1977: Mrs. John Kirkpatrick's Flower Arrangement Class, Room 101, 10:00 a.m. to noon.

tours

January 22 & 29, 1977: Huntington Gardens and Museum; the camellias, azaleas and decidious magnolias will be in full bloom. The world's largest cactus and succulent garden will be a blaze of color with the many aloes in bloom. The museum and library are always a joy; $8.50.

February 24, 1977: (Thursday) Sherman Foundation Center and Rogers Gardens and Nursery; The Sherman Foundation Center features a gem of a garden and at this time many bulbs should be on display. There is also an Art Gallery and Research Library. Rogers is a fabulous nursery; $8.50 (includes entrance fee).

March 27, 1977: Descanso Gardens featuring the Daffodil Show; $9.00.

All tours depart Balboa Park back of the Organ Pavalion at 8:00 a.m. and from Hall & Girard Street/La Jolla 8:30 a.m. For reservations call the Floral Office Monday-Friday 232-5762.

shows

January 15th and 16th: San Diego Camellia Society "mini" Show; Majorca Room, Casa del Prado, Balboa Park; Saturday 11:00 a.m. to 5:00 p.m.; Sunday 10:00 a.m. to 5:00 p.m.; FREE.

February 12th and 13th: San Diego Camellia Society's 30th Annual Spring Show; Conference Building, Balboa Park; Saturday 1:00 p.m. to 5:00 p.m.; Sunday 10:00 a.m. to 5:00 p.m.

February 19th and 20th: San Diego Orchid Society "mini" Spring Show; Majorca Room, Casa del Prado, Balboa Park; Saturday 11:00 a.m. to 5:00 p.m.; Sunday 10:30 a.m. to 5:00 p.m.; FREE.

March 19th and 20th: San Diego Chapter No. 119, Ikebana International will present its Ninth Annual Festival of Ikebana and Japanese Art; 11:00 a.m. to 4:30 p.m. both days in the Majorca Room, Casa del Prado, Balboa Park; FREE.

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ABOUT THE COVER

Our cover artist is Alice Clark. She has drawn a camellia, 'Elegans Supreme', a rose pink mutant of 'Elegans' measuring four to five inches across, anemone-form, with very deep petal serrations. It blooms from early through mid-season (December to March).

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Gardening, the Art of Living

by Alice Clark

GARDENING EMBODIES not only the art of living, but the art of living long.

It is difficult to say whether gardeners seem to live longer because they are happier or because they had healthful outdoor lives, but insurance companies would do well to subsidize them. Our own Kate Sessions, John Morley, Alfred Robinson, Mary Greer and George Marston carried their years lightly. John McLaren was planting redwood seed at Golden Gate Park in his early nineties. Rosarian Horace McFarland, penned his last article at eighty-nine. David Fairchild, just past fourscore, works among his palms in Florida, while Liberty Hyde Bailey, now ninety-two, traveled to the tropics last year for palms. When gardeners appear Father Time must hobble off to others whose avocations give them time to grow old.

But to get back to this art of living. One sure test of success in it is happiness. Did you ever know a sad floriculturist? Impossible. He must be an optimist to take up the hobby of growing plants, anyway. If it isn't one new pest it's another; if it isn't a drought it's a flood; if it isn't heat, it's a freeze or perhaps all together. Your successful gardener props up the survivors, noting just how, when and why they pulled through and plans a new scheme for tomorrow. He deals with living things and is so busy keeping up with them that he is doubly alert himself and has no time to bewail his losses. With this complete absorption, comes happiness.

When you have watched this miracle of growth for a number of years, you stop trying to reason. You know that, as there is a pattern in the stars of the sky and the seeds of the earth, there is surely one for us who are beneath the skies and above the ground. You feel the strength of the soil. Its steadiness reaches within and you catch the tune of life, deep down in your heart. You find you have only to live with the faith of a plant, fulfilling your promise, regardless of whether you have other worldly goods. Bliss Carmen has expressed it thus:

"Sharing time's freshness and fragrance
Part of the Earth's great soul.
Here man's spirit may ripen
To wisdom, serene and whole."

A garden is an outlet for your own self-expression and, as such, is not a fair subject for criticism. Don't apologize for it—let it speak for itself. Only your closest friends will understand that it is full of dreams—a kaleidoscope of some gorgeous chrysanthemums that will be over there this fall, mixed with the blossoms of the apricot tree that bloomed last spring, and the torch of poinsettias that will flame down the center in the winter, the whole superimposed on the Mayday corsages that the pelargoniums are flaunting right now. Pictures of the past and rosy hopes for the future are blended together in a garden until you echo the lines of Dina Craik:

"O the green things growing,
the green things growing,
The faint sweet smell of the
green things growing.
I should like to live, whether I
smile or grieve
Just to watch the happy life of
my green things growing."

The art of living is expressed not only by one's pleasure in a special project, but in one's attitude toward the world and one's neighbors. And that is just where gardening has its finest influence. One cannot plant alone. One must compare notes and see the results of others, to improve and grow. So we learn to circulate. An interest in gardening will lift the latch of any gate which encloses flowering vistas, and make an instant contact and bond of understanding with the owner of that particular bower. For each is eager to learn from the other.

We not only know the fellowship of individuals, but of crowds. We go to lectures and

flower shows. How many, precious and lasting, are the friendships started there! Despite all the stir and bustle of a show opening, what a jolly good-natured crowd it always is. All are on the same level; friends in a common cause.

We have our garden and our friends, so surely our happiness is complete. But no, it brings with it one more urge; that of sharing. Without this impulse, the art of living is not fulfilled, but all gardeners have it. Nature, herself, is so prodigal that we cannot but be likewise and great is our pleasure when we find someone who wishes to receive what we have to give. Small or large, rare or common, every plant has a place, so every man with a surplus is bound to have the joy of filling another's needs. It brings the satisfaction of usefulness.

With all this business of doing, mingling and giving, gardeners are hourly in touch with nature. We see cause and effect over and over. The kind of seeds we plant are always the sort that come up. To be sure, a few weeds pop out too, but we know they were not in our scheme of things, so out they come while we proceed with the plan. We begin to feel the strength of the soil, its steadiness reaches within us, we catch the tune of life—deep down. The turmoil of the world is quieted and we not only feel the art of living but catch a glimpse of the joy of being. Let's all be gardeners! □

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The Art, Lived

by James L. LaMaster

DURING THE past three years, my life has been greatly influenced by *la grande dame*, Alice M. Clark. She never fails to amaze me with her talents, knowledge, foresight, generosity and, perhaps most of all, her thankfulness for life itself. She attributes these gifts to unusual teachers: (1) deafness which taught her PATIENCE; (2) plants which taught her LOVE and BEAUTY; and (3) lameness and age which have helped her to see the kindness people offer without being asked.

Most of us can visualize, in our minds if not in reality, what life must have been like for a child whose ear drums burst from infection and fever at the age of three. She learned to read lips, attended private schools—where special attention was not such a rarity for the students—and completed a B.A. in English at Mills College. She is proud of the fact that she was able to recognize the kindnesses of classmates who shared notes and assisted with preparation for examinations. After college, she shared an art studio where she painted human portraits in oils. Later she married and bore two daughters—how many people can realize the difficulty of rearing children without being able to hear their cries, laughter and actions? The daughters were young and Alice was thirty-five before a hearing-aid was developed that gave her partial hearing in one ear. With the assistance of the new aid, Alice was permitted to apply her philosophy of life in a much larger scale. Now, she could be more comfortable in clubs and organizations without slacking down on any of her usual private donations of time and deeds of giving. At this time, she became acquainted with San Diego's "Horticultural Founders": Robinson, Sessions, Rainford, Hoyt, Hottes—to name only a few.

In 1940, she wrote her first article for **CALIFORNIA GARDEN** and ever since has been writing, illustrating, editing and donating endless time, effort and money to the magazine and its mother, SAN DIEGO FLORAL ASSOCIATION. In order to express admiration and thanks, not only for her deeds but also for her influence, San Diego Floral has decided to dedicate this particular issue to ALICE M. CLARK. With this publication, we want to introduce her to those of you who have not made her acquaintance and to give old acquaintances the chance to review her works that we have collected into a form of souvenir issue. This is a sort of New Year's Resolution with which to say, "Alice, we will try harder to follow in your footsteps."

It is strange that I am singing the same paean as the Author of "Gardening, the Art of Living" with my song dedicated to that author. What she said in that article about others applies also to her as is witnessed by the plural pronoun "We." I will go one step farther by comparing her to the plant kingdom—a comparison which she employs to teach her philosophy.

Horticulturally speaking, Alice M. Clark is a rare species and has recently had the honor of having a rare species of ***Begoniaceae*** carry her name; it is ***Begonia alice-clarkae***. (There are others who sing her paean. This particular one was a form of "Thanks" from the American Begonia Society of which Alice has been a member for many years and for which she has contributed articles and illustrations.) She can also be compared to an old pine tree that spreads its roots everywhere, and her good deeds like the seeds of the pine tree, that fly on the wind, go everywhere. I like to think of her as an aged bonsai the eminence of which increases each year. The genus I would use to draw comparison with Alice is the yucca of the ***Liliaceae*** family. They are strong, useful and decorative; they can live without care but prosper with love and attention. Soaps and shampoos are made from yucca roots, leaf fibers are used to make a type of rope and woven into baskets and chair bottoms, the fruits of some species are edible; and like Alice, yucca are native to the southwestern United States.

This next verse of praise is composed of quotes from Alice: "Look at the violet. It always produces flowers wherever it grows—under a rock where no one sees it or out in the open where everyone will see it. . . . . .Oh, that I could get everyone to realize that it is fun to be old! Wisdom, peacefulness and self-realization are attained with age. . . . .One is only as rich as his wants. . . . .In life, it is not what happens but how one takes it."

1976 was the year that Alice shook hands with number eight-five. It was also the year that she finished work on her soon to be released book, BEGONIA PORTRAITS. (A book using her begonia paintings was begun in the early 1950's but was cancelled because of the death of her husband and both of her daughters.) May 1976, found her putting on a display of some fifty potted

pelargoniums for the La Jolla Garden Club's Spring Show. Alice chose Martha Washington to personify the bicentennial theme, "Historical Highlights." No first lady could have been more highly honored than to have her portrait painted by Alice M. Clark with Alice's home-grown Martha Washingtons surrounding the portrait. (Oh yes, Alice also won the "Best Horticulture Specimen" award in that show.) In December, she produced her most recent painting which is being used for the cover of this issue. Her health is failing, walking is almost impossible, her eyes are fading and her hands shake, but she is able to laugh at herself and her frailities. "Why shouldn't I be able to laugh at myself? Don't we always laugh at the shakiness, slowness and lameness of the 'ole folks' in theater and T.V.?"

Have a good year in 1977, Alice, and remember to keep on gardening. □

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Side By Side

by Rosalie Garcia

BEFORE THE scientific age crept up on us trying to explain everything we have been observing for ages, it was known and accepted that certain living things, plants, animals, and human beings, got along together, and others did not. We speak of certain people "clicking", and wonder why she married him, or vice versa. We still do not know the answer to that one, but scientific agriculture is studing seriously plant relationships, learning why certain plants grow well together and benefit each other, while others repel. They do not find this some kind of psychic phenomenon, but a bio-chemical process of interrelationship and interaction. Plants exude juices and gases from their roots, leaves, and flowers that affect other plants for good or bad. Planting without consideration of these effects will cause a decrease in production and a downright failure of certain crops.

We who have been gardening for sometime have been practicing a kind of allelopathy (the science of plant companionship). We know that root crops like beets, carrots, turnips, and parsnips need deep soil and also deep watering. Shallow rooted annual flowers and vegetables like leaf lettuce, bush beans, cabbages, onions, and radishes can be planted between the rows of the root vegetables. Since it takes longer for the "roots" to develop more than one crop of the leaf vegetables can be planted beside the beets and carrots, which can even stay in the ground for some time after they have matured.

In summer many vegetables benefit from partial shade and can grow in the shadows of taller plants. In a small garden the pole beans and corn planted around the edge create shade for the cucumbers, squash, melons, and tomatoes. The corn can even provide support for the vining plants. All cabbages, which are cold weather vegetables, benefit from the flowering shrubs and aromatic herbs which are at their best in early spring. Celery, grown in cool weather, likes onions, leeks, and beans. We usually plant our strawberries in a separate patch, but they are benefitted by having alternate rows of bush beans, a legume that puts nitrogen into the soil–something the strawberries like. They also like to have pine needles packed around their roots.

The old-fashioned gardener, who had a greater appreciation of herbs than we have, did not plant a fancy herb garden, but stuck in herbs here and there in corners, borders, at the end of rows, and any vacant place she or he could find. They knew that the vegetables and flowers loved the herb plants, which are mostly perennials. There is now evidence of the herb's benefits and a few of their disadvantages. Because their roots and stems, even leaves, are full of oils and aromatic or strong flavored juices, they add stimulation to other plants.

In my own garden in the last two or three years I have not had a decent crop of beans or tomatoes, but have had this ferny Florence fennel (***Foeniculum vulgare***) or finnochio, an herb and a vegetable, all over the garden. I liked the thickened bulbous stems for eating, and the anise flavored seeds and leaves for seasoning. I let many plants go to seed and they came up at will. After reading the book COMPANION PLANTS by Helen Philbrick and Ricard B. Gregg, along with numerous pamphlets of the Bio-Dynamic Farming and Gardening Association, I hope I have the answer. They say experiments with fennel show it has a very suppressive effect on beans and tomatoes. But planting coriander (***Coriandrum sativum***), also called Chinese parsley or cilantro, near fennel, inhibits germination of fennel seeds. I find that where I have my cilantro, there is no fennel, which leads me to accept this finding on fennel.

We have known for sometime that onions, garlic and chives repel bugs as well as people, because these plants are themselves almost pest free, and discourage pests on plants growing near them. A border of chives or society garlic around

the rose garden is both decorative and beneficial to the roses in keeping aphis and other sucking insects away.

Nasturtiums grow so easily that gardeners often consider them a pest, but they are so useful in keeping aphis and whiteflies away that they should be given all the space one can afford. The climbing ones are very decorative, and all parts, stems, leaves, flowers, and seeds are edible in salads and sandwiches. I have no whiteflies in my garden and the nasturtiums are everywhere, Tansy, (***Tanacetum vlugare***) another ferny, aromatic, and very bitter herb, keeps ants away from my garden. Also my poodle benefits from a good rub with the leaves, which he resists, but the fleas hate so much that they depart immediately.

All of the mints including oregano, and pennyroyal are so pungent that all bugs avoid them. I plant them in any shady place I can find. That old common plant called valerian (***Valeriana officinalis***) that will take over the garden if not controlled, should be put in some out-of-the-way place as it is said to add phosphorous to the soil and encourages eathworms. It is often called garden heliotrope, and is worth keeping around. The stinky French marigold (***Tagetes patula***), both dwarf and regular sized, is a good and colorful plant to have around. Put it near the tomatoes which absorb its essence in the roots to discourage nematodes and in the plants to drive away the whiteflies. The nasturtium and the French marigold both have what it takes to keep the whitefly away, and that is a great plus in this area where it flourishes as a destructive scourge. Another smelly herb that is decorative with its contrasting gray foliage is the shrub wormwood (***Artemisia absinthium***). It seems to cast a spell on vegetables and should not be planted near them—away from them it inhibits black fleas, moths, cabbage worms, and some of the harmful beetles. It is also good for rubbing on the dog to chase away fleas.

Since tomatoes are hard to grow in this area, anything that aids them should be cultivated. Where an asparagus bed is established, it will be deep planted and well-watered, and after the first cutting will grow up into tall ferny plants. In and around the edges of this bed is a good place to put some tomatoes. By adding a row of parsley, with some nasturtiums and marigolds nearby, one has a most decorative spot.

It is too bad that the marijuana plant (***Cannabis sativa***) has such a bad effect on humans, for its volatile substances are great for guarding cabbages against the cabbage butterfly, and a hedge around a field will keep all sorts of insects away. Before the youth of the world discovered its "highs", it was a common hedge plant around fields in our midwest and in Europe and Mexico. Pinches of it were even used in candies and custards for seasoning.

I seldom have any of the common pests in my garden except snails. I have never found a plant they hate. Those they do not eat, they live in or on. I have herbs in all parts of my garden, consequently no whitefly and almost no aphis. I do not spray with anything except water—this I do often to trees, shrubs, and vegetables in the dry season.

Don't be too cruel to the weeds. They have their place in the scheme of things. At least, put them in the compost pile, for may of them are full of calcium and other elements we need to put back into our soil. The rather handsome jimson weed (*Datura stramonium*) has a bad name for it is poison to man and beast, but it is also deadly to the Japanese beetle and should be protected.

In the plant world we are beginning to understand the balance of nature, which we have disregarded too long. If a plant is not doing well, it is not because it lacks green thumb magic. It is maladjusted. It may have the improper soil nutrients, too much shade, wind, sun, or water or an unfriendly neighbor dominating its growth. Look into it. □

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Extracted from the soon to be released book entitled BEGONIA PORTRAITS by Alice Clark.

Begonia schaffiana Regel

by Alice Clark

AUGUST 1945

Almost seventy years ago, Dr. Scharff discovered begonia seeds on Saint Catherine Island, off southern Brazil. He sent some to Dr. Regel who described them under the name of ***Begonia scharffiana***. Watson and Hooker, working separately, gave other plants of these seeds the names of ***B. haageana*** and ***B. scharffii***. The begonias were easy to tell apart, confusion was in the names.

My sketch of ***B. scharffiana*** does not show the sturdy main stalk of the plant, because leaves of low branches are in the way. This branching habit is most characteristic. The stems and backs of leaves are very red, the better to show off the fog of white hairs enveloping them. When young, stipules are light yellow-green, pointed ovals, two inches long with arched keels, very hairy and pink-tinted at the tip. They fade when the second crop of leaves rises to protect the red pucker of new ones. These expand on long petioles. The overlapping leaves, heart-shaped and slightly angular, taper to a decided point. The sinus and veins, neatly carved in the mossy upper surface, are a very light green completely hiding the raised veins and russet-red texture of the underleaf, unless a beam of light sends the rose tint glowing through. The thick cut edge of the leaf has a double fringe of hairs where the two surfaces show. The largest leaf on my plant is nine inches, but twelve is possible.

In my painting, the auxillary inflorescence breaks out from the main stem about two inches above ground and reaches its first branch at ten inches. There we find a small leaf, barely visible in the sketch, which is rather unusual in this species. The flower stem branches in pairs until it becomes quite large. In its bud stage, each flower cluster is protected by a cowl-like, red-flushed hairy hood. The female flowers develop last and form a thick seed pod, almost a burr because of its hairy redness.

The center flower blooms first and is the largest. The upper of the two large, inch-long roundish petals is flushed red all over, instead of just on the tips like the lower one. There is a heavy sprinkling of coarse red hairs at the full part of the petals and at the base. The satin-smooth insides open to disclose two more slender, tongue-shaped petals and gay yellow stamens.

My plant is just under two feet high, but there is no limit to its growth. Seen in a hanging basket, with sun coming through its red-backed foliage and touching the velvety red "ears" of newly emerging leaves, one is captivated by its visual charms. You cannot resist touching the plushy leaves and the brilliant red "whiskers" on the ivory-white flowers. Do right by yourselves and enjoy ***B. scharffiana***, the handsome, sturdy great-grandfather of good begonias. □

The depiction of *Begonia scharffiana* which appears on this page is a black and white reporduction, in reduced size, of the original watercolor on permanent public display in the library of the San Diego Floral Association in Balboa Park.

Grooming Horticulture
For Flower Shows

by Eleanor Berry

I REMEMBER an old axiom from my deep-south upbringing—"practice what you preach." This theory works equally well here in Southern California.

For example, since receiving my credentials as an Amateur Flower Show Judge, I have been called upon to handle assignments in connection with exhibiting and judging in flower shows in our area. On one occasion, I took two branches from a strawberry tree (***Arbutus unedo***) to show the audience the differences a judge might look for when she sees the exhibits in a show class calling for one branch not to exceed 30 inches of ornamental or edible fruit. This is an important and beautiful class in our shows. It is scheduled to promote the recognition of beauty in horticulture specimens, their usefulness in landscape design and in flower arrangements.

Exhibits in this section are eligible for the Arboreal Award—they are shown for the beauty of the flower, the fruit or the foliage. One of my exhibits on this occasion was shown exactly as it was cut from the tree. There were some damaged leaves, and the leaves were dirty. The other branch however had been hosed off with a strong stream of water. Then each leaf had been examined, the damaged ones neatly snipped off. The other leaves were individually cleaned, back and front. It was measured to be sure it fit the 30 inch length limitation. It had both flowers and fruit, and by my assessment, this branch met the requirements of the class nicely, eligible for a blue ribbon or perhaps the Arboreal Award.

I had occasion recently to give this hypothetical exhibit a practical application. My garden club's annual fall flower show had just such a class and I decided to see how well my theory could be put into actual practice. The tree in our yard which had provided the previous exhibits had grown and I was able to cut five branches from it, giving me a choice of the best one for demonstration purposes. One of the branches had lush, dark green leaves, and it was growing in a graceful manner almost as artistic as a flower arrangement. The flowers were fresh and there was one large ripe red strawberry on it. The other one had both ripe and green fruit, as well as a good representation of flowers, but it was not as attractive to the eye. After more deliberation, I chose the more appealing looking branch and hoped that one lush ripe strawberry would not fall off before it was exhibited.

I measured the branch, then put it in water for conditioning before taking it to the show. The show committee provided bottles for the specimens, but I was careful to see that this rather heavy branch was properly anchored so that it's full beauty faced the front. When the judging was over, it was obvious that my diligent attention to detail had paid off—there on the exhibit was not only the blue ribbon, but the Arboreal Award as well!

Several months ago I gave a program at a garden club on grooming plants for exhibition in a flower show. I used one of my own potted plants a goldfish plant. This was a good choice for the shiny leaves show the accumulation of dust and the flowers (which indeed do look like little goldfish) have a habit of drying up on the plant and must be removed if the plant is to look neat. I explained the preparations I had made before taking it to the program. About four days before show time I took the plant down from it's hanging position on the patio, spread out a cover on a table top and placed the plant on the table. Since the plant is delicate in character, I dared not use a strong spray of water to do the initial cleaning job. First I took some small clippers and cut off any damaged leaves I could find. Then I took a small brush and brushed off the dead flowers which were still clinging to the plant. Using a pan of warm soapy water and a soft clean cloth, I wiped off all the leaves—front and back. After that I took some tweezers and carefully went down into the root area and removed some leaves which had fallen there. I thought the plant was completely clean, but would go out at intervals for the next

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Conditioning Horticulture For Arrangements

by Jo Westheim

As a companion to the preceding article, it is appropriate to detail preparation procedures for horticultural material often used in arrangements. *The Art of Flower and Foliage Arrangement* by Anna Hong Rutt was used as reference.

The solutions mentioned in the following material have the following proportions:

—The hydrochloric acid solution is a 10% solution.
—The peppermint solution is ¼ teaspoon of the oil or essence to a quart of water.
—The ordinary alcohol solution is one teaspoon to a quart of water.
—The strong alcohol solution is 20% alcohol.
—The term "soak" here means to put the stems in deep water up to the neck of the flowers for 2 hours or more.
—The term "submerge" means to cover entirely with water.

ACACIA . . . . . .5 minutes, stem ends in strong alcohol solution, then soak.

AMARYLLIS . . . . . .½ hour in peppermint solution. Soak.

APPLE BLOSSOMS . . . . . .3 minutes in hydrochloric acid, alcohol, or peppermint solution. Soak.

ASTERS . . . . . .2 hours in sugar solution.

AZALEAS. . . . . .Burning, or hydrochloric acid solution, or strong alcohol solution. Soak.

BAMBOO . . . . . .2 minutes in boiling vinegar. Submerge in cold water 1 hour. Soak.

BEGONIAS. . . . . .1 or 2 minutes in strong alcohol solution.

BROOM . . . . . .Submerge several hours. Then shape and tie firmly.

CALLA-LILIES . . . . . .2 minutes in strong alcohol solution. Pinch of tobacco in arrangement water.

CAMELLIAS. . . . . .1 hour in slightly salty water. Put salt in the water after arranging. DO NOT touch flower heads.

CANNAS. . . . . .½ hour in hydrochloric acid solution.

CARNATIONS . . . . . .Rub dry salt in ends of stems. Three minutes in boiling water then soak in water not too cold.

CHERRY BLOSSOMS . . . . . .4 minutes in boiling water. Soak.

CHRYSANTHEMUMS . . . . . .4 minutes in boiling water. Then hold upside down and shower carefully with cold water, keeping inside of flower dry. Soak.

COLUMBINES . . . . . .2 minutes in peppermint or hydrochloric acid solution, or rub dry salt on stem ends. Soak.

COSMOS. . . . . .2 minutes in peppermint solution. Soak.

DAFFODILS. . . . . .Place in very shallow water or they become water-soaked.

DAHLIAS . . . . . .Growers' method is to place the stems in hot water and let it cool naturally. Then soak. Or, soak in weak alcohol solution 2 hours.

DAISY (Shasta). . . . . .Burn ends. Soak.

DAISY (Transvaal) . . . . . .3 minutes in peppermint solution. Soak.

DOGWOOD. . . . . .(If necessary) 4 minutes in hydrochloric acid or strong alcohol solution.

FORGET-ME-NOTS . . . . . .Boiling water, or 1 hour in weak alcohol solution.

FREESIAS . . . . . .2 or 3 hours in weak alcohol solution.

GARDENIAS . . . . . .Spray with water, and keep in airtight cellophane bag in refrigerator until used. Handlw with wet hands only.

GLADIOLUS . . . . . .2 hours in weak alcohol or peppermint solution.

HELIOTROPE . . . . . .1 minute, burn or boil. Soak.

HOLLYHOCK. . . . . .3 minutes in peppermint solution. Soak.

HYACINTHS . . . . . .1 minute, boiling water or strong alcohol solution. Soak. Or, 2 hours in weak alcohol solution.

HYDRANGEA . . . . . .Crush stems, boil 5 minutes in vinegar. Soak. If possible cut some woody stem with the flower.

IRIS . . . . . .3 minutes in boiling water or 10 minutes in hot ashes. Wash off and soak. Cut in bud stage.

LILIES . . . . . .(Easter, Tiger and others): Burn stem ends. Remove stamens to keep flowers clean. Turn upside down under cold shower. Soak. Put sugar in arrangement water.

LILIES OF THE VALLEY. .2 minutes in boiling water. Soak.

LOTUS BLOSSOMS . . . . . .Cut leaf and flower stems while under water, inject alcohol in the stem. Soak. Or, seal the ends with sealing wax immediately after cutting. Soak.

MAPLE LEAVES . . . . . .(autumn): 3 minutes in boiling vinegar. Soak.

MARGUERITES. . . . . .2 minutes in peppermint solution. Soak.

MARIGOLDS . . . . . .4 minutes in peppermint solution. Soak. Add 1 tablespoon sugar to arrangement water to remove odor.

MORNING GLORIES. . . . . .Cut in bud stage. Burn. Soak.

NASTURTIUMS . . . . . .1 minute in boiling water. Soak.

PEACH BLOSSOMS . . . . . .4 minutes in boiling water. Soak.

PINE . . . . . .10 minutes with stems in undiluted alcohol. Soak. Or, merely soak.

PLUM BLOSSOMS . . . . . .5 minutes in boiling water. Soak.

POINSETTIAS . . . . . .3 minutes in boiling water, or 5 minutes in hydrochloric acid solution or burn ends. Soak. Remove the leaves from the stem several days before cutting the flower off the plant.

POPPIES. . . . . .Cut in the bud stage. Salt the stem ends, put in boiling water. Soak.

ROSES . . . . . .Cut in bud stage. Two minutes in boiling water or hydrochloric acid solution. Or, burn stem ends. Soak in slightly salty water. Roll in damp newspaper to support stems. Keep cool.

SALVIA . . . . . .3 minutes in peppermint solution. Soak.

SWEET PEAS . . . . . .3 minutes in alcohol or 1 hour in weak alcohol solution.

TULIPS. . . . . .1 minute in boiling water, or 2 minutes in strong alcohol, or soak 2 hours in weak alcohol solution.

WATER-LILLIES . . . . . .Cut in morning. Inject alcohol in end of stem, or put a few drops of melted parafinn inside the flowers to keep them open at night. Soak.

WISTERIA . . . . . .Cut after sunset. Burn stem ends, or put them in strong alcohol solution for five minutes. Soak.

Some New Camellia Varieties

by Benjamin H. Berry

Mr. Berry is President of the Camellia Society.

EACH YEAR a number of new camellias are placed on the market. Some of these new varieties are not too much different from older established varieties. However, this year has seen the introduction of at least three new and exciting flowers. Also the last several years have given us some new blooms which excite the imagination.

'Elegans Champagne' is a flower of the 'Chandleri Elegans' family. In 1831, an Englishman by the name of Chandler developed a new seedling which he called 'Elegans.' It is a large rose pink anemone-form flower. In 1949, this variety produced a mutant which was light pink and marketed as 'C. M. Wilson.' In 1969, 'C. M. Wilson' produced a mutant which was light pink edged white with deep petal serrations. It was named 'Elegans Splendor.' Then, in 1972, this last mutant produced yet another mutant which is cream colored with butter yellow petaloids and leaves that are markedly fimbriated. It was named 'Elegans Champagne' and is being marketed for the first time this year.

Much experimental work has been done in recent years with the ***Camellia reticulata.*** It had been widely accepted that ***C. reticulata*** would not cross with ***C. japonica*** or other camellia species since the chromosome count of the reticulatas was different. However, some brave souls tried it and, it worked. Two of the outstanding new varieties being introduced this year are of reticulata and japonica parentage. As a general rule reticulata hybrids are fast growing and given time will become medium size trees. In full bloom they are a delight to behold.

'Jean Pursel' is the work of Frank Pursel of Oakland, California and is the result of several controlled crosses between ***C. reticulata*** and ***C. japonica.*** It is a peony-form that will average 6 to 7 inches in diameter and 3½ to 4 inches in depth. It is light purplish pink to strong purplish pink with petals veined deep pink.

'Miss Tulare' is the work of Morris W. Abramson of Tulare, California. It is not a controlled cross but one that nature provided through the birds and bees. The flower is 5 to 5½ inches across, a rose-form double, sometimes even full peony-form, and a bright red to rose red. Weather conditions sometimes cause a flower to exhibit characteristics that are not normally seen. I had the great pleasure of seeing one of these blooms that was a formal double with a rose bud center just as is Valentine Day. With the strange weather conditions Southern California has experienced this year, we should be prepared to see blooms that will vary from the norm.

Quite a few other varieties have been introduced this year but I have not had the opportunity of observing them. Since we are so often disappointed by the originator's enthusiastic description, the list will be limited to recent introductions the writer has had the opportunity of observing.

'Sandy Sue' is a japonica seedling that produces a creamy white flower-of peony-form that is up to five inches in diameter. The petals are wavy and heavy textured.

'Pink Frost' is a mutant of the japonica 'Pink Pagoda.' It is a medium size formal double of silvery pink fading to white at the petal edges.

'Nuccio's Ruby' is a reticulata hybrid of dark rich red color. The flower is a semi-double measuring four to six inches across with ruffled petals and some near the center that stand up like rabbit ears.

'In the Pink' is a japonica seedling that produces a rose pink formal double flower of medium size.

'Wilbur Foss' is a hybrid, a cross between ***C. saluenensis*** and ***C. japonica.*** The flowers are of the full peony form and a brilliant pinkish red measuring 4 to 5 inches across. It is a prolific bloomer and as the plant gains in size the branches can be loaded with blooms.

'Angel Wings' is also a hybrid of ***C. saluenensis*** and ***C. japonica*** parentage. The flower is a medium

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Silverwood

by Margaret Thornburgh

LOCATED IN the foothills five miles northeast of Lakeside, Silverwood Wildlife Sanctuary is owned and operated by the San Diego Audubon Society. Within its 405 acres of chaparral and live oaks it gives full protection to a rich variety of native plants and animals.

The Sanctuary, carefully maintained in its natural state, serves also as an important educational resource unduplicated in San Diego County. Thousands of school children and adults have enjoyed the tours led by informed guides from San Diego Audubon. Visitors learn something of plant lore as well as lessons in ecology and conservation.

In this favored area where coastal and inland chaparral communities overlap, more than 260 species of native flowering plants flourish. They range from minute blossoms whose intricate delicacy is best appreciated with a hand lens to the hillside gold of tall bush poppies and the ivory-magenta majesty of blossoming yucca. Every season here, every month has its charms.

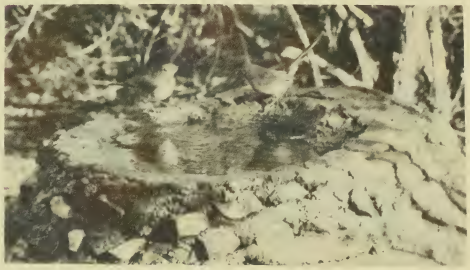
In spring the spectacular thickets of mountain lilac display their mists of color—lavender, dark blue, purple, and white. The oval-leaf sumac produces showy clusters of tight pink buds. Wild peony, crimson bee plant, scarlet bugler, the handsome ***Penstemon spectabilis***, and California honeysuckle come into bloom.

Sunrose, slender sunflower, chamise, buckwheat, and heart-leaf penstemon flower in late spring and early summer. In June the intensely colored scarlet larkspur blooms on stalks that may be ten feet tall, and white sage sends its long spikes of blossoms up from silvery-grey leaves.

Sand aster and sawtooth goldbush bloom in late fall. Later still the graceful stamens of California fuschia project from the long carmine trumpets of its petals. In January the winter currant dangles its clusters of creamy flowers.

Berries add color in their seasons. Shiny, dark orange "little apples" of the coast manzanita follow its pink and creamy bell-shaped flowers. Orange-red berries appear on the winter blooming coast spice bush, at home here in its very limited range. Large purple berries are ornaments in the glossy evergreen foliage of the holly-leaf cherry. Translucent fruits decorate the redberry and little globes of the coffeeberry turn from green to red to black.

Twelve species of ferns and their allies grow at Silverwood. They include the miniature spleenwort tucked into a shaded rock-base crevice, the aptly named lace fern, the gold back fern, lip fern, wood fern, and the often luxuriant polypody fern. In contrast to these shade seekers is the wiry and hardy birdsfoot fern which grows stiffly vertical and in full sun.



ABOVE: Hermit thrush (left) and wrentit (right) at the birdbath.

BELOW: California quail feeding in late afternoon.

PHOTOS BY Margaret Thornburgh

Birds are a constant attraction at Silverwood. Of the 157 species that have been recorded, thirty-three are know to have nested in the Sanctuary. The large birdbath is a magnet for resident and migrating birds. Here visitors are able to observe species that are usually difficult to see. For example, the rufous-sided towhee and the elusive wrentit, two species often heard in the chaparral but seldom seen, come with their young to the water. The sickle-billed California thrasher, the industrious fox sparrow, golden-crown and white-crown sparrows, goldfinches, migrating warblers, hermit thrushes, and the tiny ruby-crowned kinglets all take a turn at the birdbath.

Coveys of California quail, whose emphatic call "Be careful!" rings out across the chaparral, come regularly into the open area around the birdbath and sometimes appear in single file procession on the paths. Canyon wrens sing their lovely descending notes and nest in the rocky canyon wall. Nuttall's woodpackers work on the bark of the live oaks and Anna's hummingbirds dart from blossom to blossom.

Thirty species of mammals have been observed, including bobcats, grey foxes, coyotes, brush rabbits and cottontails, raccoons, chipmunks, spotted and striped skunks, and mule deer.

Amphibians and reptiles have their niche and twenty eight species have been recorded. Other observations include over forty species of butterflies and many colorful moth species.

An extensive network of trails enables us to enjoy the abundance of plant life and a self-guiding nature trail identifies forty items of interest. Paths are so carefully laid out that one is seldom visible from another. The intervening chaparral, the giant boulders, and the slopes and valleys of the terrain make it possible for visitors to imagine that they have a pristine natural world all to themselves.

Almost level paths in the valleys cross others that climb gentle, then steeper slopes, circle weathered rocks, wind through the shade of hillside live oaks, past manzanita and mountain mahogany to the top of the ridge. Here we find delightful distant views and the enveloping wild-honey fragrance of the Cleveland's sage.

Silverwood Wildlife Sanctuary had its beginning only eleven years ago when the late Harry Woodward generously deeded eighty five acres to the San Diego Audubon Society. This nucleus comprised foothill slopes of chaparral, groves of live oaks, and a small residence. In the ten years that followed, adjoining parcels of land—from five to forty five acres—came up for sale. San Diego Audubon bought each one by arranging loans which were paid off entirely by voluntary contributions. By 1975 the Society's original eighty five gift acres had increased by purchase to 212.

In 1976 a milestone decision had to be made. A large area of 193 acres adjoining Silverwood on the east came on the market, but land prices had excalated to $1,000.00 an acre. Not only was this territory vulnerable to the bulldozers and to development incompatible with Silverwood's purpose, it was also, because of its strategic location, like the final important piece in a giant jigsaw puzzle. It is bounded on the east by a large area of public land (Bureau of Land Management) which in turn is bordered on the east by Forest Service land. The latter extends to El Cajon Mountain and El Capitan reservior.

Although it involved a tremendous financial obligation, San Diego Audubon decided to make the purchase. Arranging the large loans was not a simple nor an easy task, but by seizing this opportunity the Society vastly multiplied Silverwood's effectiveness. The uninterrupted miles

California Least Tern

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of native habitat thus established provide a continuity which gives greatly increased range and sanctuary for wildlife.

Many people talk about protecting the environment and preserving our natural heritage. With the existence of Silverwood members of the San Diego Audubon Society have proved what can be accomplished. By their actions and foresight they are saving 405 acres of unspoiled California land. They have established an extensive preserve for all native animals and plants and a unique nature education area—a valuable, irreplaceable resource for us and for future generations. □

A handsome polypody fern grows in deep shade by a streambed.

Shade and tranquility at Silverwood.

Coast spice bush (left) and young yucca plant (right) thrive in crevices of rock.

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couple of days to examine it again and would find areas of leaves which had not been cleaned on the initial go-round. By the time it was exhibited, I was absolutely sure it was clean from top to bottom, including the pot itself. I felt good about this exhibit because it was a two year old plant—old enough to have grown into some character. By rotating the plant, it had grown into a handsome, perfectly symetrical specimen. Sure enough, it was a winner—the Award of Horticulture Excellence. Preparedness pays off!

Whether you like gardening at home or exhibiting at flower shows, I do urge you to say yes when asked to exhibit at your club's flower show. The real satisfaction however, comes when you work with the other dedicated members of your club in planning and preparing to make your show an outstanding success.! □

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size semi-double white washed and shaded orchid pink with narrow, upright petals.

'Mrs. D. W. Davis Descanso' is a mutant of the japonica 'Mrs. D. W. Davis.' The flower is a full, tight peony-form of medium size and a very pale blush pink.

These are but a few of the more recent introductions. The techniques of hybridizing are rapidly improving and, in time, we will have camellias that offer any desired growth pattern, any desired size and shape of bloom, any desired fragrance, and any desired blooming period.

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Camellias As Landscape Material

by Alice Clark

SHOWTIME FOR camellias means beautiful blooms. We are carried away with such enthusiasm for the flowers that we forget to consider the plant itself. For those whose main interest is in competitive display, the flower is of paramount importance. This article is not for them. But, for those who want handsome ornamentals for the garden, few shrubs in the plant kingdom serve successfully as many purposes as do camellias. They can be trees, hedges, bushes, or ground covers, with leaf patterns from small pointed overlapping forms to broad types suggesting magnolias. And always they look as if they had been told to "rise and shine." They not only look clean—they are clean. Camellias have fewer pests than most plants. Some are fast and some are slow growers. Discover which is which before you plant. The flowers are just a wonderful bonus.

Visit camellia shows this year with your empty garden spaces in mind. Check your favorite colors and forms on the entry lists and then set about choosing those that will best fit your landscape. Study plants as a whole in a friend's garden or in nurseries because it is the shrub rather than the blooms that you will be enjoying most of the time.

To point up this interest in camellias as decorative material we visited the Stanley Miller garden in El Cajon. After winding up the hill through citrus trees laden with fruit we were greeted on the front terrace by our hostess. There we paused for a view over the purpling hills of Jamul into distant Mexico and again for a glimpse of El Cajon valley from the living room—a vista accented by the corrugated limbs and seedballs of a bare liquidambar tree that etched their way across the window. Looking into the rear garden, just one expression, "sylvan glade," seemed to describe the sight of a velvet green lawn beneath a California live oak on one side and a large deodar cedar on the other. Beyond, up and around the hill interspersed with azaleas and ferns, stretched the Miller collection of camellias, a perfect place to study their growth habits.

A spreading camellia to the right of the oak tree was an eye stopper. The slim pointed gray-green leaves seemed to flow over each other as they covered the rounded boughs. 'Briar Rose' is a slow growing early blooming sasanqua variety aptly named for the flower it resembles. It is a graceful filler for a good size space. At its feet were others of the sasanqua type that bring the first flowers of the camellia season. 'Hugh Evans,' a pink single, and 'Cleopatra' are trained down for a border. They have a commendable habit of seeding themselves to make more or thicker edgings. Some of these species have lilting Japanese names. The Millers use 'Yae-arare,' a large single white with a pink edge, as a ground cover.

There were many tall camellias to choose from. A large spreading specimen of the popular 'Elegans' (Chandler) near the patio was exuberant with rose-pink blooms of anemone-form that have a high tuft of small petals in the center. An excellent plant for an accent but a slow grower. Midway up the hill we stopped before a tall rangy camellia covered with very broad dark green leaves and big full strawberry-red flowers. We were told that it originated in the garden of a southern lady. Those who admired it constantly asked when she would name it. She always gave the same answer "Tomorrow" which eventually became the name it bears today.

'Mattei O'Reilly' has made a tall compact pyramid of slow growth. The very large rose-pink camellias vary delightfully from semi-double to peony-form, an advantage when there is not room for many plants. 'Yuki-botan' (Pride of Descanso) is a fast growing upright with the same large variable blooms in white.

Noticeable for its open willowy habit and long slender leaves is 'Imura,' suitable for an espalier along a path or wall. A prolific bloomer, it is covered in mid-season with large semi-double white flowers that boast showy golden stamens.

Where the view must not be obstructed,

plant slow growers. One of these is 'Glen 40,' compact and upright, with clear green foliage. It has fine large deep red camellias, formal to double rose-form, middle to late season. 'Alba Plena' is slow and bushy with early large formal double white blooms. Its sport, 'Fimbriata' has fringed petals. For a pale pink flower in this location try 'Barbara Woodroof,' a west coast sport of 'Elegans.' It has similar flat outer petals with creamy raised petaloids in the center. Its early and mid-season blooms are striking against deep green compact leaves. Incidentally, no camellia of 'Elegans' strain should ever be topped.

Amidst the plethora of bloom on the Miller hillside it is difficult to keep a landscape objective in mind. A black and white photograph would show the pointed oval leaves and close-knit habit of 'Reg Ragland' but it takes color to convey its floriferousness. The big semi-double red blooms have large outer petals and smaller ones inside among the yellow stamens. There is also a variegated form, with white blotches. They bloom early and late. 'Richard Nixon' is a newer camellia with dark green leaves on a shapely bush. Large pale pink anemone-form flowers, occasionally striped rose pink, have a long season. It was hard to see the foliage on 'Mrs. Maria Keating' through its mass of rose-pink peony blooms, which splurge in mid-season. The petals are lighter on the outer edges.

The blush pink semi-double blooms on 'Mrs. D. W. Davis' are so large they seem to weigh the bush down. It has a distinctive core of stamens sometimes interrupted with petaloids. Its broad strong leaves on a sturdy shrub point up Mrs. Miller's remark that the habit of growth seems to resemble the leaf shape. The very large clear red semi-double flowers on 'Clarisse Carlton' are a real stop sign. This camellia was a San Diego introduction named for his wife by A. P. Carlton, both well-known to garden folk in this area. The shrub is noticeably strong and upright. A variegated form of this camellia is available.

One of the most dependable beauties of the last decade is 'Guilio Nuccio,' named for his father by the Altadena hybridizer. It is a tall vigorous bush with long heavy leaves, pointed and serrated. The flower, five inches or more across, with wavy petals of heavy texture often puckered into rabbit ears, is a glowing coral rose pink. The high center core of thick waxy threads, stained red at the base, is crusted with golden stamens at the top. It is a generous bloomer and keeper, a camellia to own.

The climate of El Cajon is most favorable for camellia culture. However, plants that flower well there may be difficult elsewhere so buyers should inquire about local conditions. For instance, the white camellia, 'Masterpiece' by Harvey Short, does not bloom well in some places but seems happy on a cold shaded terrace in La Jolla.

The Miller garden is a happy combination of talent, climate, and topography. Stanley Miller knows how to raise camellias. Because they grow on a hill, drainage is assured. Built-up areas are retained by curved logs. Every year the beds are mulched with two or three inches of mixed wood shavings, preferably redwood. It is then top dressed with nitrogen to offset that which is used up in decomposition. In time the soil becomes as springy as that of a natural forest. Summer suns can burn so the area is covered with a saran plastic netting that gives 50 per cent shade.

For the continuous work which this means, the Miller's reward is pure pleasure; but further, how reassuring it must be to have so many prize-winners among their camellia blooms. □

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I Don't Dig Gophers

by Tom Fulkerson

"POCKETS" was a determined, wily, industrious, burrowing mammal of the family ***Geomyidae,*** whose ancestors, presumably tiring of the rigorous winters of Minnesota, made their way west well ahead of the forty-niners, and settled happily in Southern California where they could erect their circular mounds year round, with only an occasional annoyance from the peaceful Indians. They no doubt conceded them this natural right so long as corn and squash were left alone.

I, too, am inclined to take a charitable view of small subterranean creatures, that is until they endanger my prize avocado tree. A Zutano, planted with peat moss, vitamins, and loving care, it is guaranteed to produce fruit within two years.

A couple of months in advance of this hopeful venture into horticulture, I had noted the frequent appearance of telltale symmetrical mounds of fresh soil in our front yard, and had attacked the problem with the garden hose. Applying thousands of gallons of city water—with traumatic effect upon my utility bills—meant only apparent minor discomfort to "Pockets."

I was rewarded by a cessation of earthworks construction in our yard, but I noted that my neighbor's lot had taken on a lumpy profile, similiar to that which had been characteristic of ours.

The small stirrings of my conscience were suppressed by rationalizing that gophers were free to migrate to lands of greater opportunity and less opposition whenever they saw fit.

All might have been well had "Pockets" been content with his new homestead, but as soon as his old catacombs dried out, back he came to my terrain. The mounds in my neighbor's yard eroded flat again under the pounding feet of school children.

This time I tried poison, as tree-planting time was upon us—even though I disapprove of this method. Nevertheless, this creature was pushing too hard—just asking for it. He had lots of pasture next door, and peach tree roots—why didn't he just stay there?

Anyway, the poisoned oats didn't even slow him down. My wife suggested that he just stowed them away in his pockets for a rainy day, but I tend to the belief that he gave them to his mother-in-law. Gophers are the original misogynists. At any rate, his depredations continued uninterrupted, with one mound appearing in the exact spot that I had chosen as the site for our Zutano.

The local nurseryman sold me a box-like trap which he guaranteed would do the job—for $3.95. It was no challenge to "Pockets." I set it evenings and by morning he had defused it and covered it contemptuously with an extra ration of subsoil. This routine continued for several days and my yard took on the aspect of the no-man's land one sees in World War I movies—abandoned trenches, shell holes and all.

So, other remedies had to be explored. Acting under the instructions of a construction friend, I backed the family car onto the lawn and attached a length of hose to the exhaust pipe, with the other end thrust deep into the latest freshly opened tunnel. After idling the engine for an hour, I disconnected the hose and re-parked the car, adding a set of tire tracks to the increasingly disordered landscape.

"Pockets" however had an engineer's solution to this attempt. He drilled two tunnels facing the southwest, and ended them near the opposite lot line, facing northeast. Clearly he knew the direction of the prevailing breezes, and merely rested quietly in an ante-room until the air pollution problem was remedied by natural forces. This took a couple of days, after which he closed the air vents and went back to his normal routine—a mound a day!

In the meantime, I had planted the tree, based upon the assurances of my friend that my adversary was no more. He knew gophers well—his forebears were from Minnesota too.

"Pockets" used his ventilating technique

again, when acting upon the suggestion of a highway patrolman, I inserted a couple of lighted highway flares into one of the gopher's open tunnels and then closed the aperture. After a two day waiting period, the burnt out flares re-appeared, disdainfully decorating a splendid new and expansive mound.

In spite of increasing evidence to the contrary, I still felt that I was "Pocket's" equal in intelligence and initiative, and cast about for a final solution to the gopher problem. I settled for an old-fashioned steel trap—a vicious instrument consisting principally of two opposing sharp hooks which snap together when released. I attached a short length of cord to it and set it confidently in his burrow with the cord leading to a short stake.

Next morning I tugged slowly on the cord, fully expecting to view the earthly (or earthy) remains of this scion of the family *Geomyidae*. What I discovered instead was a sprung trap with noticeable tufts of dark gray fur sticking to both hooks. Well, at least "Pockets" had been tagged, perhaps fatally.

Days passed with no new developments. I leveled the battlefield, re-seeded the grass and nursed my Zutano.

Then about a week after this climax, a fresh mound appeared in my neighbor's lot. In succeeding days new piles of fresh earth showed up in a pattern around his peach tree. The evidence suggested that "Pockets" had survived but had also conceded defeat. I studied the mounds but something was not right. Then it hit me—this work was not up to "Pockets' " standards. The piles were oblong, lopsided and irregular, as if errected by an amateur, which "Pockets" was not.

It took me some days to come up with a satisfactory answer, and it was by pure accident. I was watching a journeyman carpenter build a fence and it was particularly engrossing since he worked entirely with his left hand—his right arm being in a sling. The fence ended up entirely adequate in utility but deficient in craftmanship; there were bent-over nails and a great excess of hammer marks.

That's it, I told myself; "Pockets" had damaged his good right arm and couldn't perform up to par.

I kept an eye on the increasingly numerous earthworks, and noted a steady improvement in form, size and symmetry. "He'll be back any day," I told my wife.

It is a mark of maturity to be able to recognize one's limitations. I dug up the Zutano and traded it to the sympathetic nurseryman for an oleander. Now I can sit back and let the gopher and oleander settle such differences as they may have—without interference from me. I'll buy my avocados at the corner market! □

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Strelitzia, the Bird of Paradise Flower

by Alice Clark

WINTER VISITORS to San Diego are particularly struck by the startling beauty of the "Bird of Paradise" flower. If they come here to live they want to know more about it so here are some facts on the origin and culture of this interesting member of the ***Museae*** or banana family.

A bound volume of the Curtis Botanical Magazine in our Natural History Museum was the source of some of my material. In the quaint gothic print of 1790, with "s's" like "f's," volume 4, page 119, gave a detailed description of the plant I was seeking, accompanied by hand-colored illustrations. Garden magazines were works of art in those days!

There I learned that this fascinating flower had been considered a species of heliconia, an exotic much admired in Hawaii today. Sir Joseph Banks discovered it on the Cape of Good Hope in 1773 and introduced it to the Royal Gardens at Kew. He then created a new genus for it, which he called ***Strelitzia***, and named the species, ***reginae***, for Queen Charlotte, wife of George III of England. Her family was Mecklinburg-Strelitz, well-known patrons of botany. I quote: ". . . .one plant flowered in the pint stove of Bamber Gascoigne, Esq., severals years ago, from whence Mr. Miller drew his figure, and the plant from which our drawing was made flowered this spring in the bark stove of the garden belonging to the Apothecaries Co. at Chelsea." Think of the time when hothouses were maintained with stoves and drug stores had gardens!

In South American Plants for American Gardens by Coombs, the species ***S. parvifolia***, Dry. and its variety, ***juncea***, Ker. are described without any story of their origin. Bailey lists ***S. kewensis***, a hybrid unknown here. A little paragraph in the 1887 volume of "The Garden," one of a set owned by the S.D.F.A., says: "A strelitzia in the Palm House at Kew Gardens has pure yellow bracts. It was brought from South America by Mr. Watson last spring and named ***S. reginae***, var. ***citrina***." ***S. lanceolata*** is a newer introduction which I cannot find in literature.

Geographically, all these species seem to originate in South Africa. A local enthusiast, who has traveled there, reports that they are found along the south and southeast coast instead of inland. They are never in swamps but rather on rocky land back up from the rivers among the giant euphorbias. There they would have good drainage in the monsoons and their long roots could tap the river water in the dry seasons.

In general, the strelitzia family falls into two main groups. We are here concerned with the low type whose leaf and flower stems rise directly from the crown. The second form which is very large, with leaves that build up into a woody trunk, will be treated in a later article.

For culture and varieties I have consulted Mr. Dayton Laing of Kentia Palms Nursery, National City. He has 3,500 strelitzias of many types and ages, including a new dwarf variety of his own. He gave me samples of the different species, as near as they are known today.

Now, a few words about culture. Mr. Laing says that strelitzias are very hardy. They will stand almost any soil and any exposure of wind, sun or shade, but he grows his under light lath. They have just come through their hardest winter, when the thermometer went down to 19 degrees. The tips and sometimes the leaves and flowers that were frosted are all dead, but a new crop of blooms have been cut since then. The seed crop, which was not far enough along to harvest, was the greatest loss.

Mr. Laing has remarkable results in obtaining seeds. They take skillful hand pollination and much patience to wait the eight or nine months for them to mature. They are picked as soon as open and dried indoors. With bottom heat, they may be planted any time. Home gardeners can use a fern pot filled with sand and peat, or sand and vermiculite. Soak the seed forty-eight hours, plant a half-inch deep and keep moist. Germination is usually in thirty to sixty days, but some

may take years. Transplant when they get their first leaves, which look like corn, and increase to a larger pot when needed. It will be a long wait for the bloom—seven years—but it is worth it.

Leaf stalks grow straight up from the base, in a group, like fingers from a hand. This is called a division. These each double every year as in compound interest. Strelitzias live a long time and may spread ten feet across. Make divisions only from June through August. Dig the clump carefully and wash all soil off the roots so you can see where to cut the the natural divisions. Plant in an acid soil of leaf mold, sand and loam. Mr. Laing does not use dairy manure because of the weeds, but he does mulch with two to four inches of rabbit fertilizer and sludge. Irrigate deeply and as often as the weather and type of soil require. Be certain of good drainage. Every other year the strelitzias are treated to an application of commercial gypsum or soil sulphur, to maintain the acid content.

A division, made and planted in June, may bloom in fall. The second year it will have one to six blooms. Do not cut the leaves as they are needed for reservoirs and you might lose the flowers that start from their bases. That is why you see no natural foliage at a florist shop and it also may account for flower scarcity in your own garden if you have been using the leaves. Flowering season is from August to May, with scattered blooms from older clumps at any time.

There are few pests on strelitzias, though the nectar is very attractive to ants, which should be kept under control. Aphis and red spider will show sometimes but they are easily cared for with the many sprays for that purpose.

As ***S. reginae*** is carried by most nurseries, I shall use it to describe the parts of the low-growing type. It has been hybridized for so long that there are many variations from the closest approximation to the original species that Mr. Laing was able to find for me.

The very long and very numerous roots of ***S. reginae*** are over an inch in diameter, with the look and texture of a new potato. The divisions are fairly compact. The leaves of all species vary with their age and health, but this plant has a thicker leaf stalk than most and a wider and longer blade. The stalks will average about three feet with the blades one or two feet more. When unfolded, the leaf is shaped like a long feather, four to six inches wide, with a sunken yellow quill down its center and parallel veins across its green length. The gray-green back is etched with fine lines. The leaf is thin, smooth, strong, firm and resilient, straight on the edge, except for a few ruffles and scallops towards the base.

The flowers scape is thinner and rounder than the petiole, to which it is attached at the base, and is tightly clasped with red-tipped bracts. The one near the top extends a trifle above the neck of the "bird" in this species. The terminal bract is bent almost horizontally, making a pointed boat, six to eight inches long to hold the flowers. It is green, suffused with rose at the joint and along the edges.

The flowers take some time to pull out of their tight case. First two concave, lance-shaped sepals, three to four inches long, on a short white base, pop straight up when they are free, like the ears of a startled deer. They are followed by the blue petals. The third sepal emerges with the second flower. It fits underneath the petals and has a strong rib at the bottom.

The flower formation is most unusual. A small, keeled blue hood at the base of the two sepals is the upper petal, partly covering the two lower ones, which are about three inches long, fused to a point at one end, widening, arrow-like, to a deep rounded lobe on each side, two-thirds of the way back before they are rolled into a narrow shank. There is a hollow channel down the center, grooved below, with fine fluted edges above, like the gills of an oyster. This hides five stamens and much mealy white pollen which is only exposed by the weight of a small bird or insect. Attracted by the thick syrupy nectar, they carry it into the throat and back over the sticky white stigma at the tip of this landing field. The local bees are not heavy enough, which explains why the flower must be hand pollinated. When the stigma dries you can see the three short parts that are attached to a long, thin, bristle-like style connecting it to the ovary in the white neck. The first flower in the spathe is followed by another and then by a third before the first has faded. So there is always a saucy blue and orange

cockade on this gay flowerbird's head dress until eight or more are spent.

When the flower has been pollinated, the ovary expands into a rough brownish pod that, when ripe, splits into three sections as pretty as another blossom. A raised ridge, forming a center vein down each "petal," is heavily tufted with orange wool, into which nestle the double rows of black pearls. The orange fluff arching across an ebony seed, like a bright cockscomb, makes it high among nature's beautiful seed-jewels. With twelve or more of these handsome capsules to each of the three sections, and as many as three fertile pods to a spathe, one can see how Mr. Laing could get a hundred seeds to a stalk.

The flower pattern of *S. **reginae*** holds true for other species, with a few exceptions. But the leaf form varies greatly, hence the sketch to help you visualize the differences.

In proportion to its stem, *S. **reginae*** has the longest, widest, most open and graceful leaf. Its variety, ***citrina***, has a wide blade about a foot long with a decidedly rounded tip. This is cupped like a petal because the stiff center vein stops two inches from the end. It is marked by this as distinctly different from its pointed fellows and much more like the giant type. A specimen may be seen here in Montalvo Gardens Nursery. It is a later bloomer so I could not observe the color of the flowers, which Mr. Laing describes as a watery yellow. It is very rare.

*S. **parvifolia*** is open habit. The leaves look like clubs on the end of long stems as they are three by seven inches long, cupped and folded to show the gray of the under side. The spathe has an exposed neck, showing more of its rose color. The petals are a very much lighter blue. *S. **parvifolia***, var. ***juncea*** (meaning rushlike) is easy to identify, as its whip stem could hardly be called a leaf. However, it does make the gesture of widening a half inch on each side of its last seven inches. The flower spathe has a rich red color that is even suffused into the throat, so it seems the brightest of all. Coombs says that the petals are white but Bailey's description agrees with our blue ones. The growth is compact.

An open plant with the tallest leaves is *S. **lanceolata***. They may exceed six feet. The blade is three and a half by twelve inches, tapered to a point. The spathe is more mauve in color, with a lighter rose on the exposed neck. Like all the other varieties the flower stalk rises above the leaves, so *S. **lanceolata*** is the giraffe of the family.

The cut blooms of all strelitzias are splendid for flower arrangements, as they last for six weeks in water. Remove the old petals as they fade. Distinctive corsages, that hold up very well, are made of a combination of several blooms. Mr. Laing says that the flowers may be picked and shipped by air without even standing in water beforehand. If expressed by rail, wrap the last four inches of the stem in wet cotton.

Strelitzias should appeal to those who love color, as their primary shades of rose, yellow and blue are not combined in any other flower that I can think of. If our English cousins could grow all of the strelitzias under glass over a hundred years ago, every gardener in southern California should have a least a few of these plants that lend such an exotic touch to the garden, while providing beautiful blooms to bring the sunshine indoors in winter. □

Container Grown Strawberries

by George James

STRAWBERRY PLANTS can be satisfactorily grown in containers, pots, boxes, or whatever, because they have fine roots and a compact root system. Those who do not have room or a suitable location in their garden, can if they wish, grow their strawberries in containers standing on the patio, deck or porch. Healthy, well-grown plants, with large and lush leaves, white flowers, and developing fruit, in suitable containers, are attractive ornaments.

A desireable location for growing strawberries will provide six to seven hours per day of strong sunlight, and fruit will ripen earlier and be better flavored if it gets heat and light which are reflected from a wall. Container grown plants, in a choice location, will usually ripen their fruit earlier than plants in the garden.

Containers in which these are to grow can be as small as a four inch pot, with one plant in it, but the plants will grow larger and produce more fruit if one plant is grown in a five or six inch pot. Larger pots, tubs, and planter boxes can be used, and these will provide room for several plants to develop properly. Strawberry jars are made especially for this purpose. We have all seen these containers with one or more rows of planting pockets in their side walls. One plant is set in each pocket and the fruit ripens resting against the side of the pot. There is no spoilage by contact with moist soil, as often happens with fruit that ripens in the garden. A similar but larger planter can be made by boring holes in the side of a barrel or cask.

Strawberry plants need a well drained soil if they are to thrive, so any container used should have drain holes so excess water can seep out. When filling the container at the time of planting, the drain holes should be covered with pieces of the pot, small stones, or squares of plastic screen, to prevent the soil from filling the holes and becoming compact thus impeding the escape of excess water.

A soil that is of a composition that drains quickly, and one that has a neutral or slightly acid reaction is the best for growing strawberries. The commercially prepared potting soils, sold by many garden supply centers, are suitable, and are perhaps the easiest way to fill this need. A satisfactory soil can be made if there is a sandy soil or a light loam available, which should be mixed with equal parts sand or sponge rock, and peat moss or screened leafmold. These should be mixed together well and moistened before being used.

Strawberries are available as bareroot plants, plants without soil on their roots, during January and February. Plants growing in soil are available until early summer. Care must be taken that the roots of bareroot plants do not dry out before they are planted, and if you suspect such plants are even slightly dry, soak them in water for several hours before planting. They will grow better if they are planted with their roots fanned out, rather than the roots all being squeezed together, as happens when planted in a round hole with soil filled in around the roots. To avoid this, a slit-like planting hole is made and the roots are spread out along one wall of the slit and the soil placed against the roots to hold them in this position. The thin ends of roots of bareroot plants should be cut off before planting as this makes the roots easier to handle in the hole. The plant should be set in the ground so that the uppermost roots are just below the surface of the soil, leaving the crown (the soft part of the plant just above the roots) above ground so that it is less likely to decay. It is important to compress the soil tightly around the roots and against the sides of the container. This can be done with the pressure of the fingers when using small containers. In larger containers, a piece of wood may be used as a tamper to get the soil well enough compressed. When planting a strawberry jar, or a barrel with planting holes bored in the side, start by filling the planter to the level of the bottom of the lowest row of planting holes, then compress the soil and place plants in the bottom holes with their roots spread out, and covered with enough soil to reach the bottom of the next row of planting holes. Continue in this manner until the planter is filled with soil and there is a plant in each planting pocket. Plants to fill the top are set in slit trenches.

In all cases, strawberry plants should be watered as soon as the planting is finished to provide water for the plants and to settle and compress the soil, excluding air and helping to create a condition that will promote root growth.

After this initial watering, the plants should be watered as the need becomes apparent—by the drying of the soil. As the plants grow larger their need for water increases until it may be necessary to water larger plants with fruit every day during the warm periods of the year.

Proper irrigation of strawberry jars and barrels with holes in their sides is made easier if, at the time of planting, a pipe two or three inches in diameter and long enough to reach from the bottom of the container to slightly above the soil top soil level is inserted in the container. Several holes can be made in the pipe at the level of each row of plants and by placing the pipe in the center of the container before any soil is added, an even root irrigation will be obtained. Such a device will carry water to the several levels of plants with greater certainty than if the water were merely applied to the top of the planting and expected to soak to the bottom. With out the pipe, soil compaction might be such that water would drain out of the upper rows of planting holes instead of soaking to the bottom and the plants in the lower part would suffer from drought.

Containers that have the plants growing in tiers down their sides must, at times, stand near walls which prevent plants on the side next to the wall from getting enough light for growth and fruit production. If such a planter can be turned 90 degrees every day or so, all plants will get enough light. The rotating of the container is made easier if it is kept on a base which has casters fitted to the bottom. Such a base can easily be made or can be bought at stores selling tubs and planter boxes.

A tiered bed, while not a container, is another way in which strawberries can be grown and is a useful device when improved soil is placed over a poorer quality soil or over one with poor drainage. Such a planting also makes a dramatic focal point or object of interest in any garden. Beds may be outlined or bound with wood, brick or cement blocks, or metal or plastic flower bed edging. The bed is made by outlining the area with one of the materials placed on top of the existing soil. If the soil on which the bed is to be made does not drain well, it is wise to make seep holes in the edging material, or leave small openings between bricks or cement blocks so excess water can drain out onto the surface of the surrounding soil. The bed can be any geometric figure you desire, and should be deep enough to contain at least four inches of soil (five or six inches would be better). The soil used should be sand or sandy loam soil mixed with equal portions of humus, such as peat moss or a fine ground wood product. After filling the bed with soil, one or more additional tiers can be built above by outlining another bed, which should be at least a foot inside the edge of the first bed. The additional tiers are built upward one on top of the other. After the bed has been built, it should be watered well before planting to settle the soil.

It is necessary to fertilize strawberries if vigorous growth and a worthwhile crop is desired. A liquid fertilizer is safer to use than a dry material on plants in containers as the liquid material will distribute itself through the soil quicker and more evenly with less danger of root damage. Fertilizers should always be diluted and used as directed on the label. They should always be applied to moist soil and watered in after application.

An all-purpose fertilizer—one that has been formulated to meet the needs of many kinds of plants—is satisfactory for use on strawberries. Applications should be made at intervals of approximately three to four weeks. When directions are given for the frequency of fertilization or irrigation, these should be considered as "guidelines"—there are great differences in the needs of plants. Here the gardener is called upon to use his judgment, considering the factors of plant size, soil and weather, so that there is an optimum amount of food and water available to the plant for production of strong growth and satisfactory flower and fruit development.

Nearly all of the strawberry varieties now being grown increase by growing new plants on the ends of runners. Runners are the thin, wire-like shoots produced by the plants. If the runners are pinched off as soon as they appear, a larger crop of fruit will develop on the main plant.

(continued on page 30)

now is the time

Compiled by PENNY BUNKER

BEGONIAS

MARGARET LEE

- ✓ to prune back lightly on cane and shrub types the last part of this period.
- ✓ to keep all fallen leaves out of pots and off foliage.
- ✓ to remove dead leaves from plants.
- ✓ to check moisture carefully, but do not allow to dry out—slow growth requires less watering.
- ✓ to spray for mildew and check for snails and slugs.
- ✓ to check potting medium—add more mix as needed to keep roots protected.
- ✓ to start tuberous variety in February—placing in trays or flats of peat moss to sprout. Sprinkle lightly and keep in warm dark place until they sprout. Pot when they are 3 to 4 inches tall.

BONSAI

HERBERT MARKOWITZ

- ✓ to collect native stock in the California region—however, plant the native trees in a larger container; not a bonsai pot.
- ✓ to graft conifers.
- ✓ to use lime-sulfur spray on deciduous trees.
- ✓ to reduce watering during rainy periods.
- ✓ to be particularly careful in February with deciduous trees—if they start to sprout, remove them to full
- ✓ sunlight gradually.
- ✓ to prune fruit bearing bonsai.
- ✓ to graft deciduous and evergreen trees.

CACTUS AND SUCCULENT

- ✓ to protect tender cacti and succulents from frost.
- ✓ to check for scale and other insects—use cotton swab dipped in alcohol and water to wipe away scale.
- ✓ to spray with malathion if you have an invasion of pests.
- ✓ to protect from too much water—can tolerate cooler temperatures if on the dry side.
- ✓ to check drainage in cactus gardens and in pots.
- ✓ to hold up on fertilizers.

CAMELLIAS

BENJAMIN BERRY

- ✓ to maintain a regular watering program to supplement those periods between rainfalls.
- ✓ to continue to spray for looper worms and to dust chlorodane for leaf beetles.
- ✓ to remember camellias like moist soil but NOT wet.
- ✓ to graft and move established plants whether from a a smaller container to a larger or from ground to a pot or another location in the garden.
- ✓ to not fertilize a newly planted camellia or use 1/3 the recommended amount.
- ✓ to feed iron to those plants suffering from chlorosis. If this does not bring plant back to the deep green desired, try a handful of epsom salts.
- ✓ to be sure to keep ground clean of fallen blossoms to avoid any sclerotinia (petal blight).
- ✓ to renew mulch where needed; use either fir bark or pine needles.

DAHLIAS

ABE JANZEN

- ✓ to check tubers in storage for any rot or drying up. If too dry, sprinkle slightly—if rot, cut away.
- ✓ to prepare soil for planting. In February, dig in super-phosphate and sulphate of potash fertilizer, ratio of 2½ pounds for each 100 square feet of soil.
- ✓ to add compost materials to heavy and poorly drained soils such as manure, bean straw, alfafa hay, et cetera; turn under but leave soil rough to aerate.

EPIPHYLLUMS

GEORGE FRENCH

- ✓ to check for pests—slugs and snails especially.
- ✓ to watch over-watering; check and protect from too much rain if necessary. Do not allow to dry out.
- ✓ to feed in late January or February with a low nitrogen fertilizer, using one teaspoon to a quart of water when they start budding.
- ✓ to tie stems if grown on trellises; protect from breaking.

FERNS

RAY SODOMKA

- ✓ to spray for aphids—especially maidenhair ferns.
- ✓ to water and not rely on rains for sufficient moisture.
- ✓ to check any "hidden plants" that may not be receiving enough water.
- ✓ to trim off old fronds in frost free areas only.

- ✓ to fertilize platyceriums (staghorns)—give bone meal, hoof and horn, or a high nitrogen liquid.
- ✓ to take off "pups" from platyceriums and mount.
- ✓ to keep after slugs, snails and pill bugs.
- ✓ to replant spores.

FUCHSIAS

WILLIAM SELBY

- ✓ to continue cutting back (pruning) fuchsias in frost free areas.
- ✓ to spray remaining foliage and ground to eradicate insects that might winter over.
- ✓ to keep plants moist but NOT wet.
- ✓ to add a good fertilizer, fish type (10—5—5) or a slow release type for year round feeding.
- ✓ to make cuttings from those tender tips you prune.

GERANIUMS

PHIL BUSH

- ✓ to protect plants from frost below 28 degrees—cover with newspapers.
- ✓ to protect from overwatering.
- ✓ to still take cuttings and start in sandy soil mix.
- ✓ to still reshape and prune plants.
- ✓ to feed lightly with a high nitrogen fertilizer.
- ✓ to check for pests, looper worms, snails and slugs.

IRIS

- ✓ to plant bulbous type for spring blooms.
- ✓ to set up a regular spraying program to control rust (use a copper soil spray), snails, slugs, and aphids.
- ✓ to keep old brown fans off tall-bearded; good ground cleaning is helpful in pest control.
- ✓ to start feeding iris with a 0—10—10 liquid fertilizer. Follow directions carefully—do not over-fertilize.
- ✓ to give water if rains are light—do not allow to dry out.

ORGANIC GARDENING

ART HOBBS

- ✓ to make the last turning of composted material preparing
- ✓ for spading under for February planting.
- ✓ to mulch winter vegetables and flowers with unsifted compost.
- ✓ to set out deciduous fruits, grapes, et cetera.
- ✓ to plant perennial vegetables as artichokes, asparagus, rhubarb, and horse-radish while the roots are dormant.
- ✓ to start herbs, penny royal, mint, and tansy.

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ORCHIDS

LOIS DONAHUE

- ✓ to check cymbidiums that they are getting enough light.
- ✓ to continue high phosphorus feeding for cymbidiums.
- ✓ to check and protect from snails and slugs.
- ✓ to check on overcrowded phalanopsis and repot—use a high nitrogen fertilizer for those in firbark.
- ✓ to use a slow-releasing fertilizer for year-round feeding for various types not receiving special formulas.

ROSES

ROSE SOCIETY

- ✓ to prune roses—watch for dates of the demonstration on pruning in Balboa Park.
- ✓ to spray after pruning to control pests, rust, fungus—use a dormant spray.
- ✓ to cultivate the established beds; feed as new growth starts—one cupful per bush.
- ✓ to give newly planted bushes liquid fertilizer six weeks after planting.
- ✓ to plant bare-root roses, mounding each bush with damp mulch or earth until new growth starts preventing dehydration.
- ✓ to start preventative spraying in February for mildew and aphids—use ½ strength on new foliage.
- ✓ to add iron chelates after roots start growing.

(continued from page 28)

Usually plants can bear good crops for at least two years after planting, and in some cases even longer. Eventually age takes its toll and the size of the crop decreases to the point that the plants are not worth the care they require. When this occurs, the containers should be replanted with fresh, new plants in new soil. □

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SAN DIEGO FLORAL ASSOCIATION

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(Under the sponsorship of the Park and Recreation Dept., City of San Diego)
Office Phone Number 232-5762
Third Tuesday, Casa del Prado
President: Mrs. Harley Cope—459-7688
6608 Avenida Bizarro, La Jolla, 92037

FLOWER ARRANGERS' GUILD OF S.D.
First Thurs., Casa del Prado, 9:00 a.m.
Prs: Mrs. Frank Thomas—583-7045
6819 Claremore Ave, S.D. 92120

MEMBER CLUBS

ALFRED D. ROBINSON BRANCH OF THE AMERICAN BEGONIA SOCIETY, Second Tues., Homes of members, 10:30 a.m.
Prs: Mrs. Eugene Cooper—295-7938
4444 Arista Drive, S.D. 92103

BALBOA AFRICAN VIOLET SOCIETY
Sec. Tues. Casa del Prado 104, 7:30 pm
Prs: Mrs. Jack DeLong—287-0245
6276 Brynwood Court, S.D. 92120

CONVAIR GARDEN CLUB
First Wed., Casa del Prado, 7:30 p.m.
Prs: Mrs. Virginia Soderberg—582-7098
6107 Arno Drive, S.D. 92120

EXOTIC PLANT SOCIETY
Prs: Mr. Ben Hardy—448-0659
9443 East Heaney Circle, Santee 92071

FLEURS de LEAGUE
Sec. Mon., Homes of members, 10:30 am
Prs: Mrs. James D. Casey, Jr.—459-5322
1350 W. Muirlands Dr. La Jolla 92037

IKEBANA INTERNATIONAL CHAPTER NUMBER 119, Fourth Wed., Casa del Prado 10:00 a.m.
Prs: Mrs. Wm. Pardoe—466-1584
7757 Topaz Lake Ave., S.D. 92119

LA JOLLA GARDEN CLUB
Third Tues., 1:00 p.m. La Jolla Women's Club, 715 Silverado Road, La Jolla
Prs: Mrs. Bolivar Roberts—454-4988
939 Coast Blvd., La Jolla, 92037

LAS JARDINERAS
Third Mon., 10:00 a.m. Homes of mem.
Prs: Mrs. Robert Conway—454-4874
7826 E. Roseland Dr., La Jolla 92037

ORGANIC GARDENING SOCIETY
Third Fri., Casa del Prado, 7:30 p.m.
Prs: John E. Miller—283-9906
4245 - 36th Street, S.D. 92104

PALOMAR DISTRICT, CALIFORNIA GARDEN CLUBS, INC.,
Dir: Mr. Joe E. Goble—728-1286
730 S. Live Oak Park Rd., Fallbrook 92028

POINT LOMA GARDEN CLUB
Second We., S.D. Federal, Rosecrans and and Canon, 10:00 a.m.
Prs: Mrs. Harry Ayers—224-3810
4644 Tivoli St. S.D. 92107

SAN CARLOS GARDEN CLUB
Fourth Tues., San Carlos Club, 6955 Golfcrest Drive
Prs: Mrs. Wendel Bemis—465-6834
7808 Lake Adlon Drive, S.D. 92119

SAN DIEGO BONSAI SOCIETY, Inc.
Second Sun., Casa del Prado, 1-5 p.m.
Prs: Dr. Herbert Markowitz—224-8552
876 Armada Terrace, S.D. 92106

SAN DIEGO BOTANICAL GARDEN FOUNDATION, Inc.
Second Thurs., Casa del Prado
Prs: Mrs. Eugene Cooper—295-7938
4444 Arista Drive, S.D. 92103

SAN DIEGO CACTUS & SUCCULENT SOCIETY
Second Saturday, Casa del Prado, 1:30 pm
Prs: H. Warner Buckner—469-1391
1744 Englewood Drive, Lemon Gr.

SAN DIEGO CAMELLIA SOCIETY
Third Wed., Casa del Prado. 7:30 p.m.
Prs: Capt. Ben Berry—435-2562
471 Country Club Lane, Coronado 92118

SAN DIEGO CHAPTER, CALIFORNIA NATIVE PLANT SOCIETY
Fourth Wed., Casa del Prado, 7:30 p.m.
Prs: Mrs. Helen Witham—463-4785
5175 - 68th Street, S.D. 92115

SAN DIEGO COUNTY DAHLIA SOCIETY
Fourth Tues., Casa del Prado, 7:30 p.m.
Prs: Mr. Gerald Lohmann—279-5135
6616 Rockglen Ave., S.D. 92111

SAN DIEGO COUNTY ORCHID SOCIETY
First Tues., Casa del Prado, 7:30 p.m.
Prs: Mr. Ben Hardy—448-0659
9443 East Heaney Circle, Santee, 92071

SAN DIEGO COUNTY WILDLIFE FED.
Prs: Steven Licata—296-2984
4525 Hamilton Street, S.D. 92116

SAN DIEGO EPIPHYLLUM SOCIETY
Second Wed., Casa del Prado, 7:30 p.m.
Prs: Mr. Eugene Lund—469-1677
5666 Aztec Drive, La Mesa, 92041

SAN DIEGO FUCHSIA SOCIETY
Second Mon., Casa del Prado, 7:30 p.m.
Prs: Mr. William Selby—424-3432
1333 Triton Avenue, S.D. 92154

SAN DIEGO GERANIUM SOCIETY
Second Tues., Casa del Prado, 7:30 p.m.
Prs: Mr. Larry L. Sisk—283-2776
3179 No. Mountain View Drive, SD 92116

SAN DIEGO/IMPERIAL COUNTY IRIS SOC.
Third Sun., Casa del Prado, 1:30 p.m.
Prs: Mr. Frank Marko—745-2554
Rt. 4, Box 439-D, Valley Cntr. 92082

SAN DIEGO ROSE SOCIETY
Third Mon., Casa del Prado, 7:30 p.m.
Prs: Mrs. Carl Truby—422-3350
1035 Monserate Ave, Chula Vista

SAN DIEGUITO BRANCH, AMERICAN FUCHSIA SOCIETY
Prs: Dorothy S. Behrends—753-3453
442 Orpheus Ave., Encinitas 92024

SAN DIEGUITO GESNERIAD CLUB
Prs: Mrs. Roman Shore—728-7044
P.O. Box 828, Fallbrook, 92028

SOUTHWEST HEMEROCALLIS SOCIETY
Four meetings per year, Oceanside Federal Savings, Vista, California
Prs: Sanford Roberts—443-7711
15011 Oak Creek Road, El Cajon

SOUTHWESTERN GROUP, JUDGES' COUNCIL CALIFORNIA GARDEN CLUBS, Inc., First Wed., Casa del Prado, 10:30 a.m.
Prs. Mrs Donald Innis—225-1464
3211 Trumbull, S.D. 92106

VILLAGE GARDEN CLUB of La Jolla
Fourth Thurs., 1:00 p.m., La Jolla United Methodist Church, 6063 La Jolla Blvd., La Jolla, CA. 92037
Prs: Mrs. George Bauhan—459-9024
5630 Bellevue Ave, La Jolla, 92037

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NEW YEAR EDITORIAL

by Alfred D. Robinson

CALIFORNIA GARDEN, Volume 5, January, 1914

Why not work in our gardens with something of the elevation of mind that we take to our churches? Why not lift our eyes to the sky whence comes warmth and rain? Why not tread the earth and deem it holy ground? Why not recognize and ponder over the subtle yet irresistable forces with which we deal; the power that breaks the packed soil with the, oh, so soft, young green shoot; the control that makes each seed grow in its own appointed way?

California Garden has always sought to lift the latch of the gate to the inner garden for its readers. It would feign see all the members go through to this place of peace and absorbing interest, a reservoir of health and strength for body and mind, free as air to all who will ask and take it.

Reader, look for the heart of your garden; look with your heart purged of our little personal cares by a night's sleep while every blade and leaf glistens with the morning dew. Seek it again as night falls and every sweet savor floats on the air. Laugh at the idea if you must, but try it. Keep on trying until some day you will stop laughing and pray. Then you will turn to your neighbor and invite him in.